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BOOK REVIEWS

A First Latin Book. By WILLIAM GARDNER HALE, Professor and Head of the Department of Latin in the University of Chicago and Professor of the Teaching of Latin in the School of Education. Chicago: Atkinson, Mentzer & Grover, 1907. Pp. xvi+354. \$1.00.

To those who have watched Professor Hale's experiments with his training-classes for Latin teachers and in practical work with young students, the appearance of his *First Latin Book* has been of great interest. When a book comes to us with the evidence on every page that it has been a labor of love, from dedication and preface to the final word in the index, it at once commands our respect and attention. Too many times, in the last decade particularly, the thoughtful teacher, reviewing a new textbook sent by an enterprising publisher, is impressed by the fact that the book has been "done to order," to complete a series or compete with a rival firm. The result is some perfunctory book, made attractive perhaps, by the publisher's clever use of photographic material and the editor's generous "padding," borrowed from many sources, but not showing a systematic development of a clearly thought-out plan and purpose. Even a casual observer must feel that this is a book of another kind. Even without the author's preface he is convinced that it is indeed "the product of classroom experience and practice." Even without the epigram of dedication, he feels that the author has loved his work and given to every page loving thought.

It is impossible in a brief review to point out all the admirable features the book contains. Perhaps the following are the marked differences between this and any other similar book which has come under my observation:

It is pre-eminently clear and simple and reasonable. So far as possible, even at the beginning, allowance is made for the child's *why?* as he meets the new strange facts of an inflected language. Before the first paradigm is presented each case has been clearly taught in its essential relationships and such practice given in these uses that each form of the paradigm, when learned, has a *raison d'être*.

The reading-matter, through which the admirably stated rules of syntax are taught, is especially commendable. Those of us who have always objected to first-year Latin books containing detached, disconnected, incoherent sentences—some of doubtful Latinity—welcome lessons like this, which weave together simple ideas in the form of an easy Latin continued story, and lead the student "by a carefully graded road to the lower levels of Caesar." A living Roman boy, at home, at school, at play with his fellows, becomes of vital interest, and the student looks forward to the next chapter of his mimic battle and finds the reading-lessons a pleasure.

In spite of *coqua* and *cēna* and *rēgīna* in the opening lessons the vocabulary is surprisingly simple and Caesarian. The author's own statistics are interesting here:

"Ninety-one and one-half per cent. of the moderate but sufficient vocabulary

of 961 words are from the Gallic War, and cover the most important words. . . . In this reckoning, groups like *bonus*, *melior*, *optimus*, count as one. . . . Of the total number of non-Caesarian words, namely 82, 69 appear in the vocabularies of our texts of Cicero or Virgil, or both, leaving only 13 words in this book that are not in high-school Latin."

The extreme simplicity of the syntax illustrated in these reading-lessons is almost a matter of wonder. One hears so much of the Hale categories, with their terminology and subdivisions, that he might justly expect something of difficulty in the presentation of the rules of syntax. He will, however, find in this book an orderly, logical, clear treatment of case, tense, and mood relations simply developed from the interesting material so carefully woven into the story of the reading-lessons.¹ The teaching of syntax through the medium of such a text is not mere lip-service and parrot work. The context admirably helps to answer the question: *What idea does this case, this tense, or this mood show?* We may well believe that a high-school student will gain a clearer understanding of the grammar of every language studied, if he has followed the common-sense, simple, practical analysis given in the teaching of syntax in this book.

The Hale "Art of Reading Latin" is of course taught, even in the opening lessons. Word-order and its emphasis, distinctions of meaning as shown by form, are clearly shown while yet a sentence contains but three or four words. This "Art" is cultivated throughout the book by the subtle use of repetition of words without absolute identity of sentences, and by the marvelous handling of word-order as the sentences grow more complicated in structure and meaning.

In summary then: the book seems most deserving of commendation and indorsement for its logical, clear, simple statement of all essential constructions; for its carefully chosen, connected reading-matter, through which these constructions are taught; for the simple vocabulary, strictly Caesarian in character, used in these lessons and handled with much skilful repetition; for the practical training given in word-order, and the reading of Latin; furthermore, we might add, for its practical vocabularies and helpful index. These, after all, are the essential things which a teacher of Latin demands in a first-year book. The learning of paradigms and forms, so necessary in this crucial year, is the result of the teacher's wise methods of drill and not the result of the book used. The value of Hale's *First Latin Book* is apart from a mere stating of forms, which are equally well given in many an inferior book. Some of us may even object to some of the arrangements given by Professor Hale (e.g., the grouping of the imperatives, as given on p. 176) and may prefer an exact tense division which the arrangement given does not show; we may decide to use our own methods in teaching tense and participle signs in the Third and Fourth Conjugations; but we are grateful to Professor Hale for the lessons in which the uses and meanings of these forms are taught.

Some few misprints occur in this first edition, carefully edited as it seems to have been. They are so obvious that a second edition will remedy them and they need no comment here.

It has been reported that this is the first of a series of Latin books, prepared

¹ An admirable "Summary of Constructions" is given, pp. 240-48.

for high-school use under the direct supervision of Professor Hale. If this be true, we look forward to their appearance, and trust that the next to be published will be that much-desired book—a common-sense, simple, logical, reasonable book which will help us to teach our students how to write Latin composition.

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Masterpieces of Modern Oratory. Edited by EDWIN DUBOIS SHURTER.
Boston: Ginn & Co. Pp. vii+369.

One of the most unique and successful bits of work in English which we have seen in some years was done in a large city high school where the pupils were given regular assignments to present some argument in such a way as to persuade their fellow-pupils to cast their votes for the speaker's point of view. The one noticeable quality in the recitation was the absence of the parrot-like imitation of what they had read. Another quality hardly less commendable was the enthusiastic interest manifested in the work. The pupils were convinced, apparently, that fine language and fine talking do not always make for effective persuasion. In brief, they were learning the fine lesson that there is a language for the ear as well as for the eye, that a large proportion of their language in after-school life would be used to persuade their fellow-men to buy stocks, bonds, dry goods, and groceries, to urge their fellow-citizens to follow some plan of action, or to present some proposition to a board or an assembly. Who will gainsay the value of such instruction when it leads to such definite ends?

For our part, and we say it with due deliberation, we think that many of our pupils are dull in their English work because they are more eye-trained (strained?) in English than they are ear-trained. English work, to many pupils, is a matter of white paper, black ink, wide margins, proper headings, topic sentences, and a bewildering system of cabalistic signs used by the teacher in correcting themes. Certainly the boy or girl who has been accustomed to hearing good English, and who has, consequently, an ear attuned to orderly and rhythmical speech, is far in advance in the use of his mother tongue.

All this preamble bears on one point—do we give enough attention to the study of oral language, or, to limit our discussion to the topic suggested by the book to be considered, do we give a proper proportion of our time to the study of oratorical masterpieces? We do not purpose to try to answer this question, our space is too limited; but we would say that oratorical models, critically studied for the invention, organization, and expression of the thought, are an excellent disciplinary training for oral work in English. Moreover, such models have enough indirect bearing on our present-day life to interest pupils beyond the customary interest aroused by using some of the books set for reading and study.

Let us take a common occurrence in secondary schools for illustration. A boy is "put on" a literary programme for a speech, or, in a moment of ill-considered enthusiasm, he decides to enter an oratorical contest. In either instance it becomes apparent at once to him that he must pump up his persuasive powers. How is he to do it? That is, how is he to do it in an orderly way that he